

N. Rimsky-Korsakow.

„Le coq d'or“

Conte-fable

Opéra en 3 actes

(d'après Pouchkine)

Introduction

et

Cortège de nocces

Edition de concert

Partition d'orchestre. . . . 3 Rb.

Parties d'orchestre. . . . 6 „

Parties supplémentaires à 30 c.

pour orchestre seul.

Pour Piano seul. . . . —

1900. Exposition univers.
de Paris.



„Grand prix“
et Médaille d'or.

1896

Propriété de l'éditeur

P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale
Musicale russe et du Conservatoire à Moscou.

MOSCOU,

Neglinny pr., 14.



LEIPZIG,

Thaistrasse, 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

Н. Римскій-Корсаковъ.

„Золотой пѣтушокъ“

Небылица въ лицахъ

Опера въ 3^х дѣйствіяхъ

(по Пушкину)

Введеніе



Свадебное шествіе

ДЛЯ КОНЦЕРТНАГО ИСПОЛНЕНІЯ

ОДНИМЪ ОРКЕСТРОМЪ.

Партитура. 3 р.

Оркестровые голоса. 6 „

Дубликаты. . . по 30 к.

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для фортепіано въ 2 руки. ———

Парижъ 1900 г.

Высшая награда:



„Grand prix“

и Золотая медаль.

1896

Собственность издателя

П. ЮРГЕНСОНА,

Коммисіонера Придворной Пѣвческой Капеллы, Императорскаго Русскаго
Музыкальнаго Общества и Консерваторіи въ Москвѣ.

МОСКВА,

ЛЕЙПЦИГЪ,

Неглинный проездъ, 14. * * * * * Тальштрассе, 19.

С.-Петербургъ, у І. Юргенсона. | Варшава, у Э. Венде и К^о.

Кіевъ, у Л. Идзиковскаго.

ПРОГРАММА.

ЗОЛОТОЙ ПЪТУШОКЪ,

НЕБЫЛИЦА ВЪ ЛИЦАХЪ.

А. Введение.

Золотой пѣтушокъ.

Ки-ри-ки! ки-ри-ку-ку!
Царствуй, лежъ на боку.

Шемаханская царица.

....Доѣдешъ до востока,—
Тутъ и есть моя страна,
Пестрымъ маревомъ видна.

Звѣздочетъ (зрителямъ).

Здѣсь предъ вами старой сказки
Оживутъ смѣшныя маски.

Золотой пѣтушокъ.

Ки-ри-ки! ки-ри-ку-ку!
Берегись, будь на чеку!

В. Свадебное шествіе царя Додона

(изъ 3-го дѣйствія).

Слышны звуки трубъ. Начинается торжественный ходъ мимо дворца. Сперва идутъ и ѣдутъ царицы ратники съ важно надутыми лицами, затѣмъ свита Шемаханской царицы, пестрая и причудливая, какъ позаимствованная съ востока сказка. Тутъ есть и великаны, и пыжики, и люди съ однимъ глазомъ во лбу, рогатыя люди, люди съ песьими головами, арапы, арапчата, рабыни закрытыя покрываломъ съ ларцами и драгоценною посудой. Подъ конецъ вѣзжаетъ золотая колесница съ царемъ и царицею. Народъ зашевелился, запрыгалъ, завертѣлся и радостно грянулъ привѣтствіе.

PROGRAMME.

LE COQ D'OR,

CONTE-FABLE.

А. Introduction

Le coq d'or.

Co-co-ri! Co-co-ri-co!
Règne couché sur le dos!

La Reine de Chémakhâ.

....Tu iras vers l'Orient:
Là, tu verras mon royaume
Comme un mirage riant.

L'Astrologue (aux spectateurs).

D'un vieux conte tous les masques
Revivront, joyeux, fantasques.

Le coq d'or.

Co-co-ri! Co-co-ri-cou!
Ouvrez l'oeil et garde à vous!

В. Cortège de noces du roi Dodôn.

(3-me acte).

Des trompettes sonnent; le cortège triomphal défile devant le palais. D'abord, les miliciens du roi, avec des airs importants et fanfarons, puis la suite de la reine de Chémakhâ, bariolée et bizarre, comme sortie d'un conte oriental. Il y a des personnages qui n'ont qu'un oeil au front; d'autres ont des cornes, d'autres des têtes de chien. Géants, nains, éthiopiens grands et petits, esclaves voilées portant des casquettes et des vaisseaux précieux. Enfin paraissent, sur un char doré, le roi et la reine: le peuple se trémousse et pousse des cris d'allégresse.

NB. Въ „Свадебномъ шествіи“, при концертномъ исполненіи голоса хора слѣдуетъ пропускать.
NB. Quand le „Cortège de noces“ est exécuté dans un concert, les parties de chœur doivent être omises.

Золотой пѣтушокъ.

Небылица въ лицахъ.

Музыка

Н. РИМСКАГО-КОРСАКОВА.

Le coq d'or.

Conte-fable.

Musique de

N. RIMSKY-KORSAKOW.

ВВЕДЕНИЕ. A. INTRODUCTION.

Allegro. $\text{♩} = 120.$ Lento. $\text{♩} = 60.$

Flauto piccolo. $\text{♩} = 120.$ $\text{♩} = 60.$

2 Flauti. $\text{♩} = 120.$ $\text{♩} = 60.$

2 Oboi. $\text{♩} = 120.$ $\text{♩} = 60.$

Corno inglese. $\text{♩} = 120.$ $\text{♩} = 60.$

2 Clarinetti in B. $\text{♩} = 120.$ $\text{♩} = 60.$

Clarinetto basso in B. $\text{♩} = 120.$ $\text{♩} = 60.$

2 Fagotti. $\text{♩} = 120.$ $\text{♩} = 60.$

Contrafagotto. $\text{♩} = 120.$ $\text{♩} = 60.$

4 Corni in F. $\text{♩} = 120.$ $\text{♩} = 60.$

2 Trombe in C. $\text{♩} = 120.$ $\text{♩} = 60.$

(Poi Tromba contralta in F.)
3 Tromboni e Tuba tacent al 8

Timpani. $\text{♩} = 120.$ $\text{♩} = 60.$

Piatti. $\text{♩} = 120.$ $\text{♩} = 60.$

Campanelli. $\text{♩} = 120.$ $\text{♩} = 60.$

Celeste. $\text{♩} = 120.$ $\text{♩} = 60.$

2 Arpe. $\text{♩} = 120.$ $\text{♩} = 60.$

Violini I. (16-12) $\text{♩} = 120.$ $\text{♩} = 60.$

Violini II. (14-10) $\text{♩} = 120.$ $\text{♩} = 60.$

Viole. (12-8) $\text{♩} = 120.$ $\text{♩} = 60.$

Violoncelli. (10-6) $\text{♩} = 120.$ $\text{♩} = 60.$

C.-bassi. (8-4) $\text{♩} = 120.$ $\text{♩} = 60.$

sostenuto e marcato
ff
dim. assai
pp
con sord.
a 2
ff
sostenuto e marcato
dim. assai
mor.
con sord.
p
dimin. poco
con sord.
pp

Fl.
Ob.
Cingl.
Clar.
Clar. bas.
Fag.
C-fag.
Arpe.
P.

mor.
poco a poco
con sord.
pp

1

[illegible]

Clar.(A) Solo. *a piacere* *in tempo*

Clar.(B) *dim.* Solo. *a piacere* *in tempo* in A. *dim.*

Arpe. *f* *p* *f* *p*

div. *mor.* *mor.* *pp* *pp* *pp* *pp*

sul G. *p* *p*

pp *pp* *pp* *pp*

2

Fl.picc.

Fl. *p dolce*

Ob. I. *p dolce*

C.ingl. *dim.* *p* *dim.*

Clar.I.(A) *p dolce* *dim.*

Clar.bas.(A) *p*

Fag. *p*

Arpe. *Cis.Des.E.Fes* *G.Ais.B.*

unis. *p* *espres.* *p* *espres.*

div. *p*

p

3

Fl.picc.

pp dolcissimo

Fl. I.

pp dolcissimo

Ob.

C. ingl.

Clar. I. (A)

Clar. II. (A)

ppp

Clar. bas. (A)

ppp

Fag.

ppp

C. fag.

ppp

Corni

Tr-be

Piatti. *tr**pp*

Arpe.

*glissando**pp*

(simile)

unis.

pizz.

pp

pizz.

pp

pizz.

pp

3

[illegible]

Clar. I. (A)

Fag.

8

8

mor.

3

mor.

mor.

[illegible]

Fl.picc. riten.poco 6

Fl. I. *p* *dim.*

Ob. I. *p* *dim.*

C.ingl. *p*

Clar. (B) I. *p* *dim.*

Clar. bas. (B) *p* *dim.*

Fag. *p* *dim.*

C.fag. *p* *dim.*

Corni. III. *fp*

Tr-be. *fp*

Campan.

Arpe.

riten.poco

arco *p* *dim.*

unis. *p* *dim.*

riten.poco 6

a tempo

Fl. picc. b
p

Fl.
I.
p

Ob. I
p

Clar.
I.
p

Corni.
p

Arpe.
mp

pizz. b
mp

a tempo

pp

pizz.

p

Fl. picc.

Fl. I
p

Ob. I
p

Cor. ingl.

Clar.
I.
pp

Fag.
pp

Corni.
pp

Campan.

Arpe.
p

arco
p cantabile

p cantabile

arco
p

arco
p

p

Fl. piece.

Fl. I. *pp*

Ob. I. *p cresc.* *pp*

C. ingl. *p dim.* *pp*

Clar. *pp*

Clar. bas.

Fag. *p dim.* *pp*

C. fag. *cresc. poco* *p dim.* *pp*

Corni. *cresc. poco* *sf*

Tr. be. *cresc. poco* *sf*

Campan.

Arpe.

cresc. *dim.* *dolce*

cresc. *dim.* *dolce*

cresc. *p>* *pp*

cresc. *pp*

cresc. *pp*

cresc. *pp*

7^b stringendo

Fl. picc. *cresc.*

Fl. a 2 *p cresc.*

Ob. *a 2 mf cresc.*

C. ingl. *p cresc.*

Clar. (B) *a 2 mf cresc.*

Clar. bas. (B) *mf cresc.*

Fag. *cresc.*

C. fag. *mf cresc.*

Cor. *p cresc.*

Tr-be. I. II. *p cresc.*

Tr-ba III e-alta in F.

Tr-boni.

e Tuba. *p cresc.*

Timp. *p cresc.*

Triangolo.

Tamburo.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

8

7^b stringendo

Allegro. ♩ = 120.

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Clar. bas. (B)

Fag.

C. fag.

I. II. III.

Cor. IV.

Tr-be. a 2
con sord. *ff*
Tr-ba III c-alta in F.

Tr-boni

Tuba.

Timp.

Triangolo.

Tamburo.

mf Piatti.

Cassa.

Allegro.

f trem. sul ponticello al segno

f trem. sul ponticello al segno

f trem. sul ponticello al segno

f div.

Allegro. ♩ = 120.

Fl. *picc.* *ff*

Fl. *ff*

Ob.

ff C. ingl.

ff Clar. (B)

ff Clar. bas. (B)

ff Fag.

ff C. fag.

ff I. II.

ff Cor.

ff Tr-be.

ff Tr-ba III.

ff Tr-boni.

ff e Tuba.

ff Timp.

ff Trian.

Tamb.

Piatti (Modo ordinario.)

ff Cassa

fff

fff

fff unis.

fff

a 2

a 2

СВАДЕБНОЕ ШЕСТВИЕ. В. CORTÈGE DE NOCES.

227 Allegro alla marcia. ♩=120. (*l'istesso tempo*)

Flauto piccolo.

2 Flauti.

2 Oboi.

Corno inglese.

2 Clarinetti in B.

Clarinetto basso in B.

2 Fagotti.

Contrafagotto.

4 Corni in F.

2 Trombe in C.

Tromba c-alta in F.

Tromboni e Tuba.

Timpani.

Triangolo.

Tamburo.

Piatti.

Cassa.

За кулисами (вдали) (*dans les coulisses, de loin*)

Въ оркестръ. (*à l'orchestre*)

Слышны звуки трубъ.

Allegro alla marcia. ♩=120. (*l'istesso tempo*)

Violini I.

Violini II.

Viоле.

Violонcelli.

С-басси.

227 Allegro alla marcia. ♩=120. (*l'istesso tempo*)

Fl.

Ob.

Fag.

Cor. I. II.

pp

Tr-be I. II.

Timp.

p

tr

C.ingl.

Clar. (B)

Fag.

Cor.

mf

Timp.

p

pizz.

arco

pizz.

arco

div.

unis.

div.

p

Fl. picc. 228

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Corni.

Tr-be.

Tr-boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. b. (B)

Fag.

C. fag.

Corni.

(iv)

Tr. be.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

I. II. III.

За кулисами (ближе)
(dans les coulisses, de plus près)

Начинается торжественный ход мимо дворца. Сперва идут и бдут царевы ратники сь важно надутыми лицами, за

tr

pizz.

pizz.

mf

Fl. pice.

Fl.

Ob.

C. ingl.

Clar. (B)

Clar. bas. (B)

Fag.

C. fag.

Corni.

Tr-be.

Tr-boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

p

p

mf

f

f

mf

(Переходятъ въ оркестръ)
(revient à l'orchestre)

тѣмъ свита Шемаханской царицы, пестрая и причудливая, какъ позаимствованныя съ востока сказки. Тутъ есть и вели-

arco

pizz.

arco

pizz.

p

p

mf

229

Fl. picc.

каны, и пыжики, и люди съ однимъ глазомъ во лбу, рогатые люди, люди съ песьими головами, арапы и арапчата, рабыни,

arco
p cresc. f (Ратники)

arco
p cresc. pizz. f

p cresc. pizz. f

p cresc. unis. div. f

mf

229

229

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Corni.

Tr. be.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

f

a2

f marcato

mf

закрытыя покрываломъ, съ зарцями и драгоцѣнною посудою. Любопытный блескъ шествія разсѣялъ на время тя-

pizz.

pizz.

f

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Corni.

Tr. ba.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

желое ожиданіе. Всѣ развеселились, какъ дѣти.

pizz.

pizz.

arco

arco

Fl. picc.

Fl.
Ob.
C. ingl.
Clar. (B)
Cl. bas. (B)
Fag. a2
C. fag.
Corni
Tr. ba III.
Tr. boni
e Tuba.
Timp.
Triang.
Tamb.

Sopr.
Alti.
Ten. НАРОДЪ.
Bas.

(свита паницы.)

Глянь - те, брат - цы,

unis.

Fl.picc.

Fl.
Ob.
C.ingl.
Clar.(B)
Cl.bas.(B)
Fag.
C.fag.
Corn.
Tr-ba III.
Tr-boni
e Tuba.
Timp.

I. II. a2

*f**f*

Sopr.

Alti.

Ten.

Bas.

Что за людѣ!

Нѣтъ ка - кихъ на свѣ - тѣ

arco div.
arco div.

Fl. picc.

Fl.
Ob.
C. ingl.
Clar. (B)
Cl. bas. (B)
Fag.
C. fag.
Corni.
Tr. ba III.
Tr. boni I II. (div. ad libit.)
Tr. bone III e Tuba.
Timp.

Fl. picc. (a2)
Ob. (a2)
C. ingl. (a2)
Clar. (B) (a2)
Cl. bas. (B) (a2)
Fag. (a2)
C. fag. (a2)
Corni. (a2)
Tr. ba III. (a2)
Tr. boni I II. (div. ad libit.) (a2)
Tr. bone III e Tuba. (a2)
Timp. (a2)

Sopr.
Alti.
Ten.
Bas.

чудъ!
Хоть бы э-ти: ви-домъ дн-ни.

unis. pizz.
pizz.
pizz.
pizz.
pizz.
arco
div. #2
arco
div.
arco
arco

a 2
 a 2
 a 2
 f
 I. II. (Въ оркестрѣ.)
 Tr-be.
 III.
 I. II. (div. ad lib.)
 tr
 Ten.
 Bas.
 Тол - сто - гу - бы, чер - но -
 unis. pizz.
 pizz.
 pizz.
 pizz.
 arco
 arco
 arco
 f

a 2
p
 a 2
p
 I
p
 Cor. III
p
 I. II. III.
 IV.
 Triang. *p*
 Sopr.
 Ten.
 ли - ки. (Пыжики.)
 Вотъ и пыжикъ! Не о-динъ.
 Песъ - и
 pizz. *p*
 pizz. *p*
 pizz. *p*
 arco
 arco
 arco
 cresc.
 arco
 cresc.
 cresc.

Песня моря
Сопровождение

f simile

a 2

f

mf

mf

Ten.

главы!

Bas.

(Исполняют.)

arco

Ис - по -

Musical score for a symphony or opera, featuring multiple staves for woodwinds, brass, strings, and vocal soloists. The score includes Russian lyrics and dynamic markings.

Cor. (Cornet)

Tr-be. (Trumpet)

Piatti e Cassa. (Timpani and Cymbals)

Ten. (Tenor)

Bas. (Bass)

Lyrics:

ЛИНЬ!
 Гдѣ та-кі-е у-ро-

Dynamic markings: *f* (forte), *p* (piano), *8* (octave), *I. II.*, *III. IV.*

Musical score for a symphony orchestra and vocal soloist. The score is written in Russian and features multiple staves for various instruments and voices. The key signature has one sharp (F#), and the time signature is 4/4. The music is in a major key. The vocal soloist part is marked "Тен." (Tenor) and includes the lyrics "ди-лись?" and "Хоть бы ночью не при-". The orchestration includes strings, woodwinds, brass, and percussion.

Instruments and parts shown:

- Violins I and II
- Violas
- Celli
- Double Basses
- Flutes
- Oboes
- Clarinets
- Bassoons
- Trumpets
- Trombones
- Tuba
- Percussion (Piatti e Cassa)
- Vocal Soloist (Тен.)

Lyrics:

 ди-лись?

 Хоть бы ночью не при-

Musical score for measures 233-236. The score includes staves for strings, woodwinds, brass, and percussion. The percussion section includes Triang., Tamb., Piatti, and Cassa. The score features various dynamics such as *ff*, *f*, *mf*, and *p cresc.*. The key signature is one sharp (F#). The tempo is marked *Alti.* (Allegretto).

Musical score for measures 237-240. The score includes staves for woodwinds and strings. The woodwinds play a melodic line marked *f (détaché)*. The strings play a rhythmic pattern marked *ff*. The key signature is one sharp (F#). The tempo is marked *Alti.* (Allegretto).

This page of a musical score, numbered 33, contains multiple staves for a large ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings. The percussion section includes staves for Triang., Tamb., Piatti, and Cassa. The bottom section includes a 'unis.' marking.

The score is organized into systems. The top system includes staves for woodwinds and strings. The middle system includes staves for woodwinds and strings. The bottom system includes staves for woodwinds and strings. The percussion section is located in the middle of the page.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The percussion section includes staves for Triang., Tamb., Piatti, and Cassa. The bottom section includes a 'unis.' marking.

This page of musical notation is a score for a symphony, likely from the 19th century, given the notation style and the page number 34. The score is written for a large orchestra, with multiple staves for each instrument family. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The notation is written in a standard musical notation style, with notes on a five-line staff. The dynamic markings include *ff* (fortissimo) and *marc.* (marcato). The score is written in a single system, with all staves aligned horizontally. The notation is clear and legible, with a good use of musical shorthand. The overall style is that of a professional musical score, with a focus on clarity and precision. The page number 34 is located in the top left corner. The score is written in a single system, with all staves aligned horizontally. The notation is clear and legible, with a good use of musical shorthand. The overall style is that of a professional musical score, with a focus on clarity and precision.

ff

a2

ff

I. II. III.

IV.

marc.

marc.

ff

234

This page of musical notation is for a 12-part ensemble. The notation is arranged in 12 staves, with the first six staves representing the upper parts and the last six staves representing the lower parts. The key signature is one sharp (F#). The notation includes various musical symbols, including notes, rests, and dynamic markings. The first measure of the first staff is marked with a box containing the number 234. The first measure of the last staff is also marked with a box containing the number 234. The page is numbered 35 in the top right corner. The notation is complex, with many notes and rests, and it appears to be a score for a large ensemble or orchestra.

234

This page of musical notation, page 36, contains a complex arrangement for piano. The score is organized into systems of staves. The upper systems feature treble clefs, while the lower systems feature bass clefs. The notation is dense, with many sixteenth and thirty-second notes, often grouped in triplets. There are several measures with rests, particularly in the upper staves. The key signature appears to be one sharp (F#). The page is numbered 36 in the top left corner.

235

(Въѣзжаетъ золотая колесница съ царемъ и царицею.)

235